

NINETY-SIXTH YEAR.

SUNDAY, MORNING, MAY 15, 1904.

PRICE FIVE CENTS.

ART DISPLAY BY THE ITALIANS AT THE FAIR IS PRONOUNCED MARVELOUS.

Laces Shown in Manufacturers Building Duplicate Ancient Products, and Often Experts Are Deceived, Believing Some of the Work Is That of Lace-Makers of Olden Days—Furniture From Italy Excels in Beauty of Design—Display of Statuary Arouses Intense Admiration—It Is Said That Never Before Was Such an Exhibit Gotten Together.



The Italian space in the Manufacturers building contains several hundred marble statues and art pieces.

Marvelous indeed is the display of art by the Italians in the Manufacturers building at the World's Fair. It is stated emphatically that never before was there such an exhibit gotten together; a statement that is readily believed.

Not only have the Italians made a wonderful exhibit of statuary, but also of handsomely carved furniture and also of lace.

Lace culture in Italy, while dating back 700 years, has only become one of the greatest industries in comparatively recent years. As Japan and China took gradually away from Italy straw-hat industry, the Italian turned to something else, and this was lace. Many of the rich people of Italy took an interest in this turn in the tide of affairs and sought the world over for examples in lace-making. These examples were bought and now the ancient laces are duplicated in Rome, Florence, Venice, Genoa and many lesser cities and villages in Italy.

The lace industry is under the guidance of merchants and most of the work is done by peasant girls, but in the cities there are thousands of women engaged in the industry.

To-day lace is accounted one of the principal industries of Italy. The lace exhibit in the Manufacturers building is so close to the original that many experts are frequently deceived, believing that that of the Italians of to-

day is the work of some dead and gone lace-maker and that the art of the old days has long ago been lost.

In furniture the Italians excel in the beauty of design and in the carving, and the exhibit of this branch of Italian industry shows the high standards reached in this particular line.

BEAUTIFUL STATUARY.

It is in statuary, however, that the Italians excel the world, and the exhibit in the Manufacturers building is one that the lover of art must spend days to inspect. It cannot be seen and comprehended within a few hours.

For most of the groups it is impossible for the artists to use models, which is a point worth remembering. This means that the sculptor must draw on his imagination in the conception of his groups. This requires an active imagination as well as an artistic conception of the human body in both male and female to perfectly portray the lines.

It is frequently impossible, too, for models to be used in posing for the simplest statues. Here, also, it is necessary for the imagination. When one considers this and then inspects the groups, poses and conceptions exhibited, one realizes the artistic temperaments of the Italians in sculpture. Here, also, it is necessary for the imagination. When one considers this and then inspects the groups, poses and conceptions exhibited, one realizes the artistic temperaments of the Italians in sculpture. Here, also, it is necessary for the imagination. When one considers this and then inspects the groups, poses and conceptions exhibited, one realizes the artistic temperaments of the Italians in sculpture.



Group of statuary in the Italian exhibit in the Manufacturers building, valued at \$2,000. It required three months to chisel out this piece.

times with wings, frequently in the arms of a woman teaching her love, now and then by the side of a nun, portraying virtue and faith, and in many other ways are these cupids carved in Carrara marble or in Castiglione marble, the two marbles

used almost exclusively by the Italians in their art. One of the Carrara pieces is by Battelli, a famous sculptor. It shows a young woman astride a lion and typifies peace. The girl has subdued the lion. The ani-



ITALIAN EXHIBIT IN THE MANUFACTURES BUILDING. From left to right, the subjects are: "No Rose Without Thorns," "His Last Love" and "A Toast."

mal is walking majestically, with tail down and head hanging low, its mouth is open and its eyes are looking down to the ground. It is the picture of docility. The girl is nude above the waist, and her robes float beneath the bust. There is a smile upon her lips, as if she were conscious of her power over the lion. It is called one of the most effective bits in the exhibit.

STRIKING GROUPS.

There is another striking group, portraying a young woman holding in her arms a cupid. It is a nude group, and the power of it is in the face of the girl, that breathes of love and in the delicate drawing of the lions and the whole ensemble.

It is in Castiglione marble; as, in fact, are most of these groups. Another group shows a nun walking with her beads and by her side a cupid, typical of virtue and faith.

Psyche e Amore shows in Castiglione marble a nude woman upon the horns of a bull. Psyche is also popular, and many of them are shown.

There are frequently seen peasants in their native garb, the sculptor touching the clothes with delicacy, and there are several figures of women, nude and draped in network, the latter having the appearance of a real lace net thrown over the figure.

Italian agate marble is used largely for vases, and here is shown the real art of the sculptor. One is by G. Bassi, that shows a huge vase entwined with foliage, grapes with birds in the branches, flowers and vines that required years for the sculptor to execute. There are other vases along the same general lines where the artist has worked for years to perfect each leaf or rose or flower or bird.

These vases are made from solid pieces of marble, and one has only to look at it to realize the infinite pains the sculptor had to take and the years of incessant labor necessary to execute such a beautiful work of art.

DEMOCRATS HOPE
TO WIN CONGRESS

Representative Cowherd Asserts That Chances Are Bright to Make Necessary Gains.

LOCAL CONDITIONS HELPFUL.

Discord Among Republicans Will Be Utilized to the Fullest Extent—Conferees With New York Leaders.

REPUBLIC SPECIAL.

New York, May 14.—"We expect to wrest the control of the House of Representatives from the Republicans this year," said William S. Cowherd, chairman of the Democratic Congressional Committee, when asked what he thought of the political situation.

"The Republicans have only about thirty-six majority men, and we will have little trouble in wiping that out."

Mr. Cowherd, who is stopping at the Hoffman House, would not discuss presidential candidates. He said he was for Secretary Cockerill, and beyond that would not talk. He came to New York, he said, to get in touch with the leaders here preparatory to a general movement for the capture of the House of Representatives. Mr. Cowherd had a conference with Mr. Norman E. Mack and several other Democratic leaders.

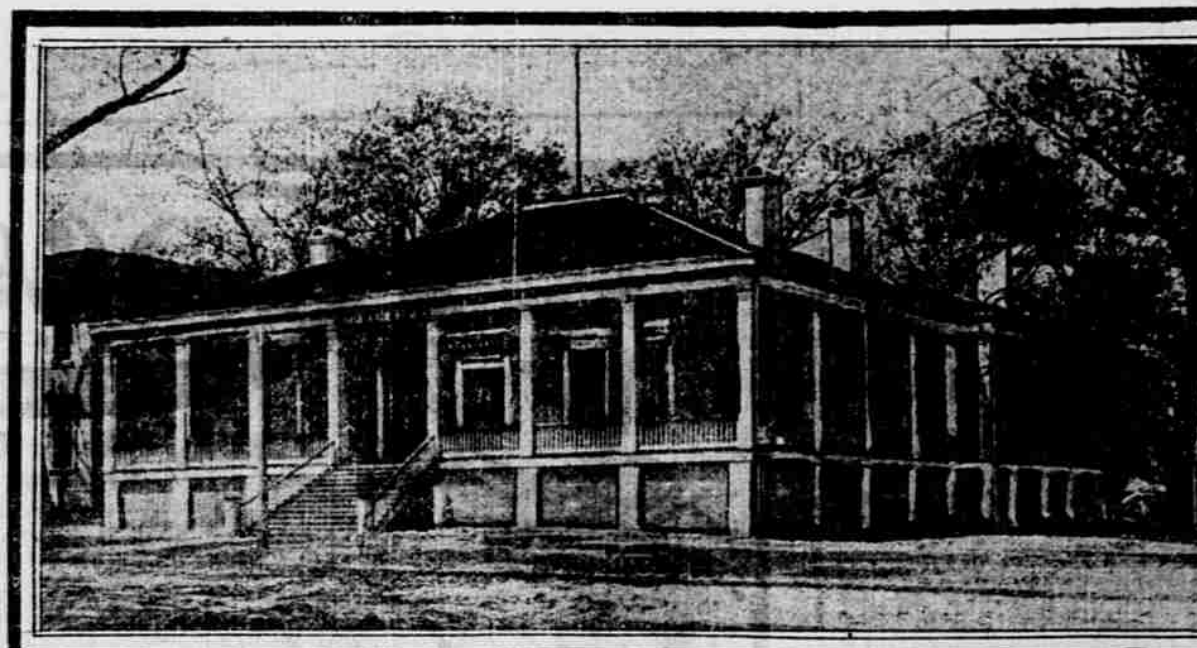
On the subject of Congress, Mr. Cowherd was more communicative.

"We fully expect to carry the next House of Representatives," he said. "The Republican majority is so small that we will have to win only about sixteen or eighteen seats in addition to those we now hold. In view of the prospects for Democratic success this year, we ought to have little trouble in doing this. You know all the Representatives in Congress go out next March and their successors will be chosen next fall. I have not come to say just where we expect gains, but we do expect them."

"Local considerations always enter into congressional fights, and whether there is any chance for electing a Congressman or not, there are always local considerations. There are signs of disquiet in several States, and I think we can say that we are not overlooking any opportunities."

Mr. Cowherd says that for the present Democratic congressional campaign headquarters will be kept in Washington, but after the National Convention it may be decided to open headquarters in New York. Mr. Mack had little to say for publication. He has just returned from St. Louis, where he went to participate in the action of the Committee on Arrangements for the National Convention, of which he is a member.

MISSISSIPPI'S BUILDING IS A REPLICA OF JEFFERSON DAVIS'S LAST HOME.



MISSISSIPPI STATE PAVILION AT THE WORLD'S FAIR. It is a replica of Beauvoir, Jefferson Davis's last home.

"Beauvoir," Old Southern Mansion in Which the President of the Confederacy Spent His Declining Days Is Faithfully Reproduced in the Plateau of States at the World's Fair.

"Beauvoir," the last home of Jefferson Davis and the house in which he wrote his book, "The Rise and Fall of the Confederacy," is reproduced in the Mississippi building, which stands near the Clayton road entrance of the World's Fair grounds in the Plateau of States.

The building, inside and outside, is a replica of the old square residence which looks out upon the Gulf of Mexico near Biloxi, Miss. The body of the house is painted white and the shutters are green; a wide porch extends around three sides and a wide hall, entered through double doors, with old-fashioned "side lights," extends through the middle. On one side of the hall is the parlor and on the other side the library, or living-room, while the bedrooms are in the rear and on the second floor.

The reception-rooms are twenty feet square and the hall is eighteen feet wide. The parlor, library, dining-room and bedroom furniture used by the President of the Confederacy is exhibited, and all of the furniture is genuine.

The bed upon which Mr. Davis died is an antique four-post, or "tester," bed, made of solid mahogany, and most of the furniture in the building corresponds to the bed.

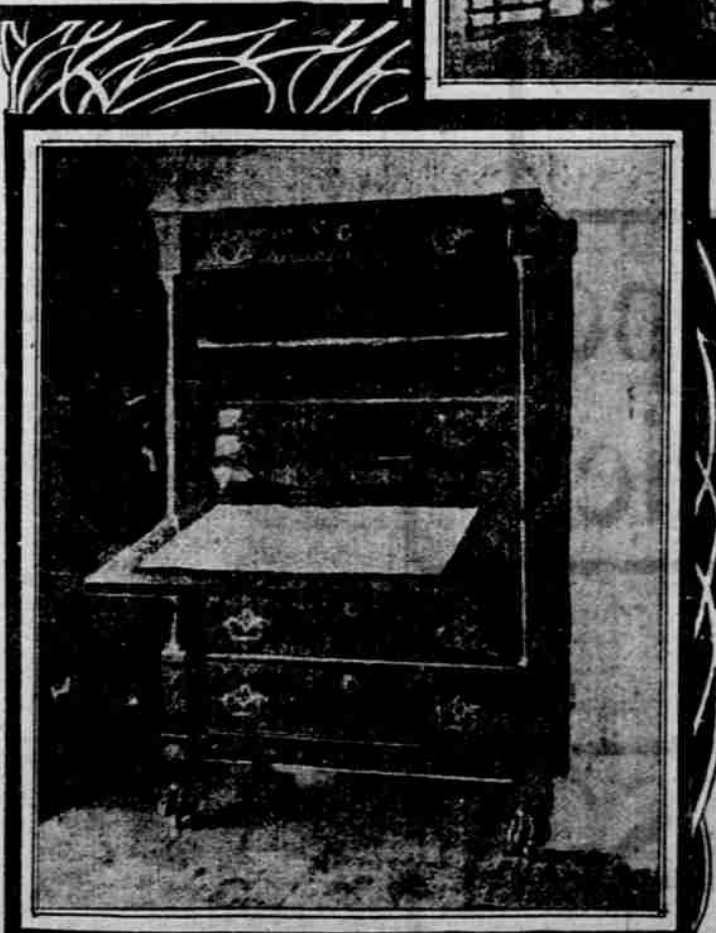
The suit of clothes which Jefferson Davis

wore at the time he was captured at the end of the war has been borrowed from the Confederate Museum at Richmond, Va., and will be exhibited in a glass case.

Commissioner R. H. Henry has secured an interesting group of photographs of all of the homes occupied by Jefferson Davis from the time of his birth to the time of his death. The first of these pictures is of the farmhouse in Todd County, Kentucky, in which Mr. Davis was born. The home in Wilkinson County, Mississippi, where he spent his boyhood, is the second picture.

The next picture is of the fort in Indian Territory, which was his headquarters in 1859, when he was a Captain in the United States Army. The next is of "The Briars" in Warren County, Mississippi, where he married Miss Howell, who is still living. "The House," which he occupied in Montgomery, Ala., after he was elected President of the Confederacy, is the next photograph. This is followed by the Confederate White House at Richmond, Va., and "Beauvoir" completes the group.

There is also a photograph of the Davis lot in Hollywood Cemetery in Richmond, where Jefferson Davis, Miss Winnie Davis and a son of Jefferson Davis are buried. Paintings of Jefferson Davis, Mrs. Davis



DESK USED BY JEFFERSON DAVIS AT BEAUVOIR. It is now a part of the Mississippi State Pavilion furniture at the World's Fair.

and Mrs. Sarah Dorsey, who said "Beauvoir" to Mr. Davis, are exhibited, and a painting of the battle between the Confederate gunboat Webb and the Federal

Bed in which Jefferson Davis died. Also the chair used by him and the work table which belonged to Mrs. Davis.

NEWMARKET STAKE RESULT
DUE TO CONTRARIETY.

SPECIAL BY CABLE TO THE ST. LOUIS REPUBLIC AND THE NEW YORK HERALD. London, May 14.—(Copyright, 1904.)—The Newmarket meeting, which was held this week, was a success, both from a social and racing point of view, but the visitors were hardly prepared for the defeat of the season's classic, by both Henry I and John O'Guent.

The colt, which, previous to that race, had been a warm favorite for the Derby on the strength of past performances, the last of which was a very easy win in the Two Thousand Guineas, either could not or would not struggle and was beaten just as easily as he had scored in the first of the season's classics, by both Henry I and John O'Guent.

PHILIPPINES RICH
IN GUTTA PERCHA

Government Has Taken Steps to Stop the Felling of Trees.

NATIVES ARE PRODIGAL.

Do Not Realize the Treasure They Possess and Sacrifice Sources of Supply Because of Laziness.

REPUBLIC SPECIAL.

Washington, May 14.—The Insular Bureau of the War Department is in receipt of an interesting bulletin on the production of gutta percha in the Philippines. The report comes from the Bureau of Government Laboratories at Manila. Among the items of interest are the following: The commercial history of gutta percha runs parallel with that of submarine and subterranean electric cables, for three-fourths of all the gutta percha produced has been used on them. With the construction of the great transatlantic cables in the sixties and seventies, the demand for gutta percha became enormous. When the Malay Peninsula, adjacent to Singapore, failed to supply sufficient quantities to meet the demand, the adjacent islands of the Rhio Archipelago, and Sumatra were invaded and rich finds made. Finally Borneo was included, the producing zone and lastly the Philippines.

In the Philippines the regions which produce gutta percha for market are confined to the islands of Mindanao and Tawi-Tawi. The best method of collecting gutta percha is a difficult one to determine. The trees are in the tropical forest regions, which are inhabited only by the wildest pagan tribes. These natives are the natural gutta percha collectors, and as a matter of fact, have done all the collecting since the beginning of the industry. They desire to secure the maximum yield from each tree with the minimum expenditure of work or time.

They first cut down the tree and the larger branches are at once lopped off. The collectors say, to prevent the gutta percha milk from flowing back into the small branches and leaves. The milk, a latex, is contained in the inner layers of the bark, and already the gutta percha trees have entirely disappeared from the vicinity of the coast regions and of the large rivers.